

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Kenridge
other names/site number Colridge; VDHR File ID #002-0919

2. Location

street & number 2447 Ivy Road not for publication N/A
city or town Charlottesville vicinity N/A
state Virginia code VA county Albemarle code 003 zip code 22903

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide X locally. (____ See continuation sheet for additional comments.)

Signature of certifying official
Virginia Department of Historic Resources
State or Federal Agency or Tribal government

Date

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

_____ entered in the National Register
_____ See continuation sheet.

_____ determined eligible for the National Register Signature of the Keeper _____
_____ See continuation sheet.
_____ determined not eligible for the National Register
_____ removed from the National Register Date of Action _____
_____ other (explain): _____

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5. Classification

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Ownership of Property (Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property (Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

Contributing	Noncontributing
<u> 1 </u>	<u> 0 </u> buildings
<u> 0 </u>	<u> 0 </u> sites
<u> 0 </u>	<u> 0 </u> structures
<u> 0 </u>	<u> 0 </u> objects
<u> 1 </u>	<u> 0 </u> Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

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6. Function or Use

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Historic Functions (Enter categories from instructions)

Cat: <u> Single Dwelling </u>	Sub: _____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: <u> Single Dwelling </u>	Sub: _____
_____	_____
_____	_____
_____	_____

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7. Description

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Architectural Classification (Enter categories from instructions)

 Classical Revival

Materials (Enter categories from instructions)

foundation Poured Concrete
roof Metal – Steel
walls Brick
other _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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8. Statement of Significance

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Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance 1922

Significant Dates 1922

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder Marsh, William J. (architect); Rinehart, Hollis, Sr. (builder)

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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9. Major Bibliographical References

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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository: Albemarle-Charlottesville Historical Society, Virginia Department of Historic Resources
Archives, University of Virginia Special Collections Library

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10. Geographical Data

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Acreage of Property 1.79 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing
1 17	716420	4214549	2		

☐ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

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11. Form Prepared By

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name/title Gardiner Hallock (Principal); Kristie Baynard

organization Arcadia Preservation, LLC date 11/30/2007

street & number P.O. Box 138 telephone 434-293-7772

city or town Keswick state VA zip code 22947

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Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

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Property Owner

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(Complete this item at the request of the SHPO or FPO.)

name L.F. and Susan Payne

street & number 2447 Ivy Road telephone 434-977-7607

city or town Charlottesville state VA zip code 22903

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the National Register of Historic Places, National Park Service, 1849 C St., NW, Washington, DC 20240.

Summary Description

Kenridge, built in 1922 by William J. Marsh, is a large Neo-classical dwelling located in Albemarle County, Virginia just to the west of the city of Charlottesville. The white-painted, brick-veneered house is constructed with a three-part plan consisting of a two-story main block flanked by one-story wings. Both the main block and the wings are capped with hipped roofs covered with square slates. Significant details include a monumental two-story portico on the south elevation, a one-story inset porch on the north elevation, and inset arches on the first floor delineating the window bays on the main block and the door bays on the wings. Other Neo-classical details including scroll-shaped modillions, wide fascia boards, a three-part front door surround and a sloped water table. There are no secondary resources.

Site

Kenridge is set on a rolling landscape comprised of 1.79 acres dotted with large mature trees and shrubs. The house, located at the crest of a grassy knoll, is fronted with large foundation plantings. A curvilinear paved driveway leads from Ivy Road around the west side of the house. The driveway, lined with boxwoods, continues to the rear of the house where there is a small paved parking area.

Exterior

Built in 1922, Kenridge is a large two-story, brick Neo-classical-style dwelling constructed with a three-part plan. The five-bay main block of this symmetrical dwelling is flanked by smaller-scaled, hipped roof, three-bay wings with similar detailing. The wings are recessed from both the front and rear elevations of the main block. The house is two stories in height, sits on a raised poured concrete basement, and is capped with a hipped, slate-shingle roof. Kenridge is built from hollow vitreous tiles faced with Flemish-bonded bricks. There are two interior corbelled brick chimneys on the main block and one similar chimney on each wing. Other overall architectural details include overhanging eaves, which feature large scroll-shaped modillions, a wood cornice, wide fascia boards, a flat frieze, a sloped water table, and operable louvered shutters with iron shutter stays on the second story.

One of the more extraordinary exterior details is a two-story, colossal portico covering the central double-

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leaf entry on the front (south) elevation. Typical of the Neo-classical style, the portico is supported with four masonry columns in the Tower of Winds order and pilasters sitting on stucco-clad, white-concrete pedestals. The pediment of the projecting portico features a flat frieze, a closed tympanum with a multi-light, half-round, fixed wood window with a keystone surround. The porch deck is patterned with concrete and red brick tiles, and the porch ceiling is coffered. The entrance contains six-light/one-panel (raised) wood doors with brass knobs. The classical three-part surround features a reeded, denticulated and molded cornice, flush pilasters, and a flat frieze. The entry is illuminated with leaded sidelights over one-panel, and the three-part transom contains single raised panels. Above each of the sidelights is an urn relief of plaster on a flush wood background. Flanking the front entry are eight-over-eight wood-sash windows with two-panel (flush) spandrels set within recessed semi-circular arches with concrete surrounds and keystones and square-edged concrete sills. Each of the double-hung windows and casement windows referred to are wood construction and are supported with square-edged concrete sills. The second story of the main block contains eight-over-eight windows and the wings are pierced with six-over-six windows each with jack arch lintels. The first story of the east wing contains two-leaf, four-light, wooden French doors in each of the three bays, which also feature iron balconetts. The second story features three sets of eight-light wood casement windows. The first story of the west wing (servants wing) contain two six-over-six windows flanking a pair of four-over-four windows. The second story of the west wing is pierced with three six-over-six windows. The basement contains two four-light wood casement windows inset with brick wells covered with Plexiglas.

Moving to the east elevation, the first story of the main block contains one four-over-four window. The first story of the east wing contains eight-light wood French doors flanked by two four-light wood French doors. Leading to the center arched entry are concrete steps and these doors are covered with the original screened doors. The two sets of French doors on the ends feature balconets similar to those on the façade. The second story of the east elevation is pierced with paired eight-light wood casement windows flanking a tripartite window of eight-light wood casement windows. One vented eyebrow dormer is located on the main block on the east elevation, as well as the west elevation.

The rear (north) elevation of Kenridge is similar to the façade except for the differing porticos. The north elevation features a rounded, one-story portico with an iron rooftop balcony. The portico covers the central, double-leaf entry and features a denticulated cornice, and is supported with four Tuscan columns and two pilasters. The columns are detailed with octagonal wood caps and octagonal bases of concrete. Leading to the entrance is a two-step stoop of concrete. The recessed and rounded entry contains two six-light/one-panel (raised) wood doors and a pair of two-light storm doors with removable glass and topped with a heavily molded wood cornice. The side reveal features three flush panels and flanking the door are two small niches with half domes and rounded wood sills. Above each niche are decorative urn relief plaster panels. The entrance is flanked with four eight-over-eight windows on the main block each with similar spandrels as the façade and set within recessed semi-circular arched bays. The second story of the main block contains a central tripartite window of a twelve-over-twelve flanked by six-over-six windows. Adjoining this center bay are two eight-over-eight windows. Each of the eight-over-eight windows and the twelve-over-twelve windows feature jack arch brick lintels with keystones and square-edged concrete sills. The first story of the east wing contains four-light wood French doors flanking a set of eight-light wood French doors. Above the central eight-light wood doors is a two-part, four-light wood transom, and above

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the flanking doors are two-part, two-light wood transoms. The central bay is set within a recessed arch and each of the doors have jack arch lintels. The second story, from east to west, is pierced with a four-over-four, six-over-six, and a pair of four-over-four windows. The first and second floors of the west wing contain a centrally placed pair of four-over-four windows flanked by six-over-six windows. The central bay of the first story mimics the opposite wing being set in a recessed arch. The basement story is pierced with three four-light wood casement windows with inset brick wells covered with Plexiglas.

The west elevation of the main block of Kenridge contains one four-over-four window on the first story similar to the east elevation. The west elevation has a one-story, two-bay, screened porch on the servants wing which is supported with corner Tuscan columns and pilasters with square caps and bases. The porch has a central screened door and the porch provides access to the servant's wing entrance, which is entered through a six-light/two-flush panel wood door with a brass knob and a three-light transom. Flanking the door is one six-over-six window and the second story is pierced with two six-over-six windows. The porch has a brick foundation under which is access to a basement entry into the wing that contains a flush metal door. A portion underneath the porch is enclosed with brick walls creating a small storage room.

Interior

Kenridge is organized around a central-hall plan with a living room and sun room to the east and a dining room, kitchen, and breakfast room to the west. The principal entry into the central hall is not from the façade; rather, it is from the rear elevation. Entry from the north elevation provides a grander view of the hall, the stair, and views into both of the flanking side rooms. The entranceway from the façade is two steps below the main hall and it is further obstructed by the staircase and a bathroom, which is located to the east underneath the stair. Of note, this small bathroom is the only bathroom located on the first floor.

The main feature of the central hall is the dog-leg stair, which has a curtailed step and newel post. The stair features a turned newel post with a curved, molded hand rail. The open stringer stair also features scrolled brackets and the balusters are turned, tapered, and are set on high square plinths. The prominent landing is embellished with a bowed balustrade. The floors are tongue-and-groove, quarter-sawn oak all even widths of 2 ¼ inches and are similar throughout the house except where noted. The ceiling and walls are plastered throughout the house, however, the walls in the hall feature a 4-1/2 foot, raised paneled wainscot. The wainscoting continues along the entire stairway. The baseboard is 7-3/4 inches high and the base molding consists of an astragal and a scotia, and the shoe molding is an echinus. The crown molding in the central hall is heavily molded using primarily straight moldings of fascias and fillets. Flanking the main entry on the north elevation are two small niches above the wainscoting. Marking the landing for the front entry are two pilasters with recessed panels and molded capitals. The bathroom adjacent to this front entry has a single-leaf, three-panel wood door. The bathroom has a herringbone wood parquet floor and papered walls. Accessing each of the side rooms are ten-light French doors with molded wood casings consisting of a fascia, cyma reversa, an astragal, and terminating with a fillet and fascia. The door jambs rest on ogee-shaped plinths. Adjacent to the door casings to the side rooms is a fluted pilaster. Above the stairs is a hanging chandelier, which appears to be original, as do many of the lighting fixtures throughout the house.

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To the east is the living room which has wainscoting on the north, south, and west walls. The east wall features the fireplace, is lined with bookshelves, and provides access to the sun room. The paneled wainscot rises 5 ¼ feet and the baseboard is 8 inches in height. The base molding of the baseboard consists of an astragal, recessed fillet, scotia, and a second recessed fillet, and the shoe molding is an echinus. The paneled chimney breast projects into the living room and features full-height reeded pilasters with acanthus decorated capitals. The overmantel above the molded and bowed mantel shelf has three raised panels and two light sconces. The mantel shelf is detailed with dentils underneath. The fireplace has a marble hearth and surround. The French doors to the sun room have a two-panel reveal.

The sun room features a marble baseboard that is 7 ¼ inches in height with no shoe molding and a wooden base molding that consists of several fillets and an echinus molding. The ceiling features two molded ceiling beams that run north-south and are embellished with horizontal S scrolls at their ends. The crown molding in the sun room differs from both the hall and living room in that it is less heavily ornate and consists of fascias flanking an ogee molding. The projecting fireplace has a brick surround and a brick hearth and a wood molding around the opening. This surround molding profile consists of a cyma recta, fascia, an astragal, a larger cyma recta, a cavetto, terminating with a fascia. The mantel shelf features a fret course and the overmantel is partially paneled with three raised panels.

In the dining room, there is a similar wainscot to the hall and the baseboard has a cavetto base molding and an ovolo shoe molding. The crown molding is heavily molded with a profile consisting of a cyma recta, fascia, fillet, an ovolo, terminating with a fret course. The tripartite window on the south elevation has one raised panel spandrel. The fireplace on the west wall has a brick hearth and surround. The molding adjacent to the brick surround is reeded with small corner blocks. The mantle frieze is flat except for a central urn and swag relief and the ends of the frieze feature vertical S-scroll brackets that visually support the mantle shelf. From the dining room there is a double wide doorway to a breakfast room to the north side with missing doors. A flush two-panel swinging wood door provides access to the butler's pantry from the dining room.

The breakfast room is a relatively small space with a doorway to the servant's stair hall with a missing swinging door. The walls in this space have applied molding pieces to simulate wainscot paneling that rises nearly 3 feet in height around the perimeter of the room. The baseboard is similar to the dining room and rises 7 ½ inches in height. This space has a smaller-scaled crown molding of fascias and filets and the door casings consist of a several fillets, a cyma reversa, several fascias, and an astragal connecting to a second cyma reversa which then terminates with fascia. A fifteen-light door on the east wall opens into a small china-closet space, which has a larger closet off of it to the north. It is speculated that the second closet space was used for silverware and other valuables used for dining. The wall opposite of the glass door has what appears to be an original surround, which has shelves placed within this space on this wall. A chair rail and baseboard similar to the breakfast room line the walls in this space. The door to the second closet space is missing and it appears shelves have been added on the east wall. The east wall also contains a small area of four inset drawers on the east wall. Below the window in this space is a raised panel apron and a simple crown molding lines the perimeter of the room.

The butler's pantry is accessed from the dining room, the servant's stair hall, or the kitchen. Each of the

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doorways contains a swinging flush two-panel door. The pantry floor is covered with carpet and the east and west walls are lined with original cabinets and drawers. The wall cabinets are visually supported with curved brackets. A stainless steel double sink is located on the south wall. The door and window casings in the butler's pantry, and the remaining servant's spaces, consist of a sunken fascia.

The kitchen, which was renovated and enlarged in the circa 2006 rehabilitation, features wood floors, a central island, white, flat panel cabinets and soapstone counter tops. The cabinetry and hardware are similar in design to what is found in the butler's pantry. The eastern wall features two doors, the southern one leading to the butler's pantry and the northern door opening onto a small stair passage. An exterior doorway is found on the western wall and it leads out to the small porch.

The quarter-winder, open-stringer stair in the servant's stair hall leads to the basement and to the second floor. It has square balusters, a square newel post with a small round cap, and stands with no plinth. The baseboard is approximately 7 inches in height with no shoe molding and the base molding consists of an echinus, cyma recta, terminating to a larger cyma recta.

A total of four bedrooms, four bathrooms, an office, a dressing room, a laundry room and an exercise room are located on the second floor. The main access route to the second floor is the large formal stair found in the dwelling's central passage, however secondary access is provided by a servant stair found in the kitchen wing. The servant stair also connects first floor and second floors with the basement and attic. The second floor stair passage has similar wainscoting as found on the first floor. To the west of the central passage is a master suite consisting of a bedroom, dressing room, bathroom and exercise room. The master suite bathroom features fixtures and finishes dating to the 2006 rehabilitation and the dressing room features built-in shelves that also date to 2006.

To the south, the second floor passage leads to an office that features two long windows, built-in bookshelves and a small closet.

A small hallway leads east from the passage and it accesses the three remaining bedrooms and a small laundry room. The two larger bedrooms are found in the main block, while the smaller bedroom and laundry room are associated with the servants' wing. All of these spaces are also carpeted and feature plaster walls and ceilings. The second floor bedrooms and dressing rooms have carpeted floors and each room has plaster walls and ceilings. The bathrooms have a chevron patterned tile floor and partially tiled walls. The main block and east wing feature one-panel wood doors with either glass or porcelain knobs and the servant's wing contains two-panel wood doors with porcelain knobs. The sunken fascia casings throughout the second floor are similar to the servant's wing seen on the first floor. The two bedrooms of the main block have molded casings similar to the first floor main block.

The basement rooms are accessed by the servant's stair which leads to a small stair hall. A flush metal door provides access to the basement rooms and hallway to the south. Off the hallway are two small storage rooms, a central storage space room, one small bathroom, and a sitting area. Two storage rooms are also found to the west.

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A single-leaf wood door provides access to the attic, which was converted from a storage space to a play room in 2006.

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Statement of Significance

Built in 1922 and designed by prominent Washington, D.C. architect William J. Marsh, Kenridge is an excellent example of a Neo-classical-style residence in Albemarle County, Virginia. With its full-height, tetrastyle portico with colossal Tower of the Winds columns, recessed arched bays, heavy cornice with scroll-shaped modillions, as well as the interior details such as paneled wainscoting, Kenridge is one of the leading examples of Neoclassicism in the county. Kenridge is eligible for listing on the National Register of Historic Places at the local level under Criterion C in the area of Architecture. It is an excellent example of a Neo-classical-style dwelling with its period of significance dating to 1922, the date of its construction. Very few changes have been made to the house and it exhibits a high degree of architectural integrity.

Neo-classical style

Beginning in the United States around 1893, the Neo-classical style persisted until approximately 1950 and can be seen in a few examples during the last half of the twentieth century. According to McAlester's *A Field Guide to American Houses*, Neo-classicism was a popular style for residential construction during the first half of the twentieth century, however it was not as copious as the contemporary Colonial Revival style.¹ The Colonial Revival style was much more popular because it was easily adaptable to many different forms for all ranges of economic classes. The Neo-classical style with its grand scale and classical elaborations catered more to an elite class of Americans.

Neo-classical buildings closely resemble the Early Classical Revival (popular from 1770 to 1830) and the Greek Revival (1830 to 1850) but differ in a few crucial aspects. The Neo-classical style of the early twentieth century usually finds a combination of Greek and Roman embellishments instead of a single strictly prescribed order. The key elements for elaboration include the porch and columns, doorways, cornices, and windows.² Elaborate moldings are rare and simple geometric forms were preferred.³ Ernest Burden in his *Illustrated Dictionary of Architecture* also states that the design and plan were based on the concept that each block or section of the house was dedicated to a single function.⁴

The archetypal Neo-classical house is typified by a colossal full-height portico with columns that have either Ionic or Corinthian capitals. Symmetrically balanced, the scales of the buildings are much larger than those of the Greek Revival or Classical Revival. Neo-classical style houses feature central entrances, usually hipped or side-gable roofs, and have a smooth surface usually of stone or brick. The rooflines are unadorned, which differs from its contemporary Beaux Arts style. During the first phase of the style from 1900 to 1920, examples typically have hipped roofs and elaborate columns. The later phase, from 1925 to 1950, typically features a side-gable roof with simple, slender columns supporting the porch.⁵

Porches and Columns

Porches are less than full width, typically covering only the central entry bay, and are supported with Ionic or Corinthian columns. Porches are either curved, semi-circular with flat roofs and rooftop balconies, or have a pedimented gable. Columns are usually fluted in examples prior to 1920, whereas examples after 1925 typically are unfluted, often square shaped, and are more slender in scale than the previous examples. Neo-

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classical houses built after 1925 usually feature a full-width porch and the columns lack capitals.

Doorways and Windows

The doorways on Neo-classical houses are embellished with classical elements similar to the Greek Revival or the Adam style (Federal period). Windows in Neo-classical houses are double-hung and multi-paned usually with 6 or 9 panes in each sash or the lower sash will sometimes have a single pane. Elevations many times exhibit bay windows, paired windows, or triple windows. Another characteristic are windows with transoms or they are arched or set in recessed arches.

Cornices

Neo-classical cornices are usually denticulated, feature boxed eaves with an overhang, are embellished with block modillions, and have a wide frieze.

Interior Plan and Elements

Interior plans consist of a central hall flanked by a dining room and a living room with salons or sunrooms on the ends. Interior details include elaborate crown moldings, plaster molded reliefs typically of urns and swags, fireplace cornices, wood wainscoting, marble hearths, and French doors.

Kenridge and the Neo-classical style

Kenridge is one of the best preserved examples of a Neo-classical style dwelling constructed during the first quarter of the twentieth century in Albemarle County, Virginia. It has a combination of Greek and Roman elements and features prominently the archetypal element for the Neo-classical style, which is the two-story portico on the façade. Other representative features of the Neo-classical style found on Kenridge are its large scale, symmetrical fenestration, central entry, detailed surrounds, recessed arched bays, a smooth masonry surface, and a molded cornice with dentils and scroll-shaped modillions. Constructed in 1922 with a hipped roof and correct columns, Kenridge is grouped in the earlier phase of the Neo-classical style as described in *A Field Guide to American Houses*.

The main element on the façade is the colossal, tetrastyle portico on the façade which is supported with Corinthian columns. Albemarle County architectural historian Ed Lay notes that these columns mimic the columns on the Tower of the Winds in Athens, Greece, as illustrated in James Stuart and Nicholas Revett's *The Antiquities of Athens*.⁶ The closed pediment of the front porch contains a lunette window in the tympanum and features a raking cornice with block modillions. The porch on the rear elevation, covering the principal entry, is also characteristic of the Neo-classical period using a semi-circular portico, only one story in height and featuring an iron rooftop balcony.

Entry doors are centrally located on each elevation; however, the main front and rear entries are elaborately detailed with transoms, leaded sidelights, plaster urn motifs, niches on the rear elevation, and molded surrounds. The windows on the first story are set in recessed arches. The single windows throughout the dwelling are eight-over-eight and six-over-six windows. There is a tripartite window of twelve-over-twelve sashes flanked by six-over-six windows. In addition, there are paired four-over-four windows, and paired

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and triple eight-light casement windows.

The cornices of Kenridge feature a wide frieze, simple molded elements, scroll-shaped modillions, a moderate overhang, boxed eaves, and a denticulated cornice is exhibited on the north elevation portico.

Kenridge also has a typical Neo-classical floorplan with a central hall flanked by a living room and a dining room. The wing on the west contains servant spaces including the kitchen, dining room, stair hall, butler's pantry, and bedrooms on the second floor. The opposite wing contains one space on the first floor which is filled with a sun porch. Kenridge features classical elements such as mahogany paneled wainscoting, elaborate crown moldings, plaster or wood urn reliefs, small niches flanking the principal entry, molded fireplace cornices, marble hearths, and French doors between the hall and each of the main rooms on the first floor. Each of the exterior openings for the sun porch is pierced with eight-light French doors.

The nearby city of Charlottesville features a relatively large collection of Neo-classical houses when compared to the surrounding piedmont region of Virginia. Many of the most prominent examples are associated with the University of Virginia or fraternities and sororities serving the University's students. Examples include the Bayly Museum, Carr's Hill and the fraternity houses associated with an open space known locally as "the quadrangle." Several examples of Neo-classical style renovations can also be found in the surrounding Albemarle County. Both the Faulkner House and Seven Oaks received grand Neo-classical porticos in the first decade of the twentieth-century.⁷ However, Kenridge remains one of the best preserved examples of the style in the region with striking interior and exterior detailing.

World's Columbian Exposition, 1893

Many attribute the World's Columbian Exposition of 1893 held in Chicago as a pivotal and influential moment in the revival of classicism, particularly the Beaux Arts style and its subtypes in the design of American architecture. The Expo was attended by an extraordinary amount of people from across the country as well as from international crowds. It was also widely publicized in newspapers and journals, and several books were written on the subject at the time and shortly thereafter. Because of its popularity at the fair, architectural professionals began to mimic the fair's buildings, by adapting Neo-classicism in their own practices.

The man responsible for instilling classicism as the core style of the buildings constructed for the fair is architect Charles Follen McKim. He was born in 1847 and was trained in architecture at the Ecole des Beaux-Arts in Paris prior to joining Henry Hobson Richardson in 1870. Richardson also trained at the Paris school but did not complete his training due to the financial difficulties during the Civil War in the United States. McKim formed a partnership with William R. Mead and Stanford White in 1877, creating the firm McKim, Mead, and White, which eventually became one of the most successful and prominent architecture firms in the United States. Following a period of Shingle-style use in his residential designs, McKim personally became an advocate for the Neo-classical style during the early 1890s, which found its way into the Chicago World's Fair.

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Daniel Burnham, a leading architect of the Chicago School, was elected as Chief of Construction for the World's Fair and was responsible in choosing the Board of Architects responsible for the building and landscape designs. His vision for the Fair's complex of buildings was for them to be joined with a "unified composition," which he clearly explained to his chosen architects.⁸ The initial Board of Architects consisted of partners of the following firms, McKim, Mead, & White (New York), Richard Morris Hunt (New York), George B. Post (New York), and Van Brunt & Howe (Kansas City). Soon after the selection of the initial board members, Burnham was pressured to include several architects from Chicago. These later additions included Adler & Sullivan, Solon S. Beman, Burling & Whitehouse, Jenney & Mundie, and Henry Ives Cobb. This was possibly one of the most talent-laden assemblages of architectural persons assigned to work together on a single project in the history of American architecture.

The initial Board of Architects met in December 1890 immediately after their selection to discuss the project. McKim offered the suggestion that their designs of the core buildings should follow a Neo-classical style. This idea was met with no resistance from any of the architects at that meeting or when it was introduced to Daniel Burnham. The concept of a classical-style theme was not rejected due to each of the involved architects' high level of apathy towards the project. Interestingly, each of the architects on the initial Board of Architects had been trained at the Ecole des Beaux Arts and therefore, returning to their training in classicism was not an issue. The only involved architect that abhorred the concept was Louis Sullivan, who, although he also attended the Ecole des Beaux Arts, was a proponent and pioneer of modernist architecture at the time. He stated in his *The Autobiography of an Idea* that the Neo-classical design of the Fair was a "an appalling calamity," an "incredible vulgarity," and the "damage wrought by the World's Fair will last for half a century from its date, if not longer."

Some historians have claimed that while Chicago and West had been experimenting with new architecture, the East had returned the ideals of classicism, and displayed this with exuberance at the Fair, that it helped bring the "Chicago School to an end and so changed the course of American architecture."⁹ Interestingly, Burnham, a leader of the Chicago School, willingly agreed with McKim's style choice for the reason that he felt it was fresh and new for Chicago and that it would also show the international community that America, and Chicago more specifically, can be rated and judged on the same level as Paris and other European communities. Daniel Burnham and the Fair's Board of Directors had made it their objective to out do the Parisian's World's Fair held in 1899. Therefore, the buildings and complex had to be bigger in scale and much more substantial in number of buildings, exhibits, sculptures, and square footage covered in the landscape. The Beaux Arts style used in France of the 1870s and 1880s worked extremely well as the American theme for the 1893 Fair to fulfill the planner's desires and the grand scheme of the complex.

Kenridge Ownership History

Kenridge was built by Hollis Rinehart, Sr. in 1922 and stands among three other nearby houses that Rinehart built for his sons in the early 1920s. Rinehart resided at Kenridge until his death in 1943 at age 80 and the property remained in the family until 1960. At this time, Eugene V. Colligan, Vice President and trust officer of Franklin National Bank in New York City bought the property for \$175,000. He renamed the property Colridge for his namesake. Just five years later, Kenridge was sold to the Kappa Sigma Fraternity

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to become the fraternity's national headquarters. Kenridge recently sold following a difficult legal battle between the Kappa Sigma Fraternity and its non-profit foundation. The conflict stemmed from the foundation's desire to sell the building against the fraternity's wishes. The Kappa Sigma Foundation argued that since it changed its status to non-profit organization in the 1970s it had the legal right to sell the property.¹⁰ The case eventually reached the Virginia Supreme Court and was decided late 2003 in favor of the foundation. After settling the case, the foundation sold Kenridge in 2005. A majority of the property has been residentially developed but the house and immediate grounds have been preserved as a private residence. It is currently owned by former Congressional Representative L.F. Payne and his wife Susan, a local business woman and partner in the public relations firm of Payne, Ross and Associates.

Hollis Rinehart, Builder

A native Virginian, Hollis Rinehart, Sr. was born in 1871 in Botetourt County near Roanoke and was described in his obituary as a "construction engineer, contractor, banker and legislator." He married Lena Thomas in 1893 and died in July of 1943.¹¹ Son of a railroad contractor, Rinehart became financially successful in the railroad business during the early decades of the twentieth century. Initially, he bid on large projects for the Federal Government to carry water along railroad lines for construction jobs all along the East Coast. During the early years of the twentieth century, Rinehart and his family spent much time in Charlottesville renting out Birdwood (002-0003), a Jeffersonian house originally built in 1819, located along Ivy Road.¹² In 1909, Rinehart purchased Birdwood, along with 535 acres associated with it, and moved out of Washington, D.C.

Once in Charlottesville, Rinehart partnered with P.F. Faulconer to form the Rinehart Dennis Construction Company. With Faulconer, Rinehart was involved in building railroads, water works, hydro-electric plants and, during World War I, the controversial Camp Lee outside of Petersburg, VA. In addition, Rinehart formed the Charlottesville National Bank and Trust Company in 1914 and was president of the bank until 1926. It was with this new venture that William Johnston Marsh received his first commission from Hollis Rinehart to design a new Classical Revival structure for the bank in 1920. Located along Charlottesville's downtown mall, the eight-story bank building is the mall's only so-called skyscraper and it was the tallest building in Charlottesville at the time of its construction. Other accomplishments of Hollis Rinehart's include the building of the Paramount Theatre (1931) in Charlottesville, serving on the Albemarle County Board of Supervisors and the University of Virginia's Board of Visitors, and helping to found Farmington Country Club. Hollis Reinhardt is also buried in Albemarle County in the Monticello Memorial Park cemetery.¹³

Once his children were of age, he decided to build houses for each of his sons in order to keep the family close. Between 1921 and 1924 he built four dwellings along Ivy Road, immediately across from Birdwood, which eventually became locally known as "Rinehart Row." The 1922 Kenridge, which was built for Hollis Rinehart, Sr. and designed by William Johnston Marsh of the District of Columbia firm Marsh & Peter was the first of these mansions to be completed. After completing Kenridge, Rinehart sold Birdwood to Henry L. Fonda. The other houses along Rinehart Row included William Rinehart's "Boxwood," Rodger Rinehart Senior's "White Gables," and an unnamed house built for Jack Rinehart (Sr.), (which has subsequently been

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demolished). However, throughout the 1930s, 1940s, and early 1950s, Kenridge was the focal point of the family.

Of note, the company that Rinehart started, Rinehart Dennis Construction, is associated with the Hawk's Nest incident, which has been called "America's worst industrial disaster." In 1930, the company won a contract from a Union Carbide subsidiary to drill a three-mile tunnel through the Gauley Mountain in West Virginia. The contract was for a hydroelectric project that required the New River in West Virginia to be rerouted and the new route was dubbed the Hawk's Nest Tunnel. Many of the project's migrant and African American workers traveling from the South died from acute silicosis during the mining operations. No accurate death toll was ever established, although sources state the range to be between 700 and 2000. Approximately 500 lawsuits were filed against Rinehart Dennis Construction asking for four million dollars in retribution. The case was never taken to court due to the company settling with the victims and their families for a total of \$130,000. It was not until after this tragedy that the American Medical Association officially recognized acute silicosis as a disease. The Rinehart Dennis Company never competed for large projects again and during the next five years liquidated all of its assets. Hollis Rinehart, Sr. died in 1943, approximately ten years following the Hawk's Nest Incident.

William J. Marsh, Architect

A native of Washington, D.C., William Johnston Marsh began his architecture career as an apprentice for a local firm called Hornblower & Marshall. He served as an apprentice and then architect from 1883 to 1892. This firm was considered one of the most active firms in the District of Columbia and one source claimed "Hornblower & Marshall were the best architects in the nineties," and their "no.1 one man was William J. Marsh and he was a good designer."¹⁴ During his tenure at Hornblower & Marshall, Marsh was the draftsman for many residences and eventually designed numerous office and commercial buildings in Washington, D.C for the firm. Marsh eventually left Hornblower & Marshall in order to start his own architecture practice in the District. In 1896, Marsh was made a Fellow of the American Institute of Architects (AIA). Six years after starting his own firm, Marsh partnered with Walter Gibson Peter, an architect at Hornblower & Marshall, to start their own practice called Marsh & Peter. Walter Peter trained at Massachusetts Institute of Technology (1889-1890) and apprenticed at Smithmeyer & Pelz, A.B. Bibb, and Hornblower & Marshall.¹⁵

A list of buildings Marsh & Peter were responsible for designing include the Evening Star Building (1899), Federal Post Office and Courthouse in Wheeling, West Virginia (1905), Walter Reed Army Hospital (1908), Takoma Park Library (1911), Farmers & Mechanics Bank (1921-1922), and the D.A.R. Administration Building (1923), all of which are located in Washington, D.C. except for the Courthouse. Many of the buildings that Marsh & Peter designed follow either a Colonial Revival style or, more often, a Beaux Arts style including the Neo-classical style, of which Kenridge stands as an exemplary example.

Endnotes

¹ Virginia & Lee McAlester, *A Field Guide To American Houses* (New York: Alfred Knopf, 1984), p. 344.

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² McAlester, p. 344.

³ Ernest Burden, *Illustrated Dictionary of Architecture* (New York: McGraw-Hill, 1998), p. 141.

⁴ Burden, p. 141.

⁵ McAlester, p. 342-353; John J.-G. Blumenson, *Identifying American Architecture* (Nashville: American Association for State and Local History, 1989), p. 68-69; Cyril M. Harris, *American Architecture* (New York: W.W. Norton & Co., 1998), p. 224; Rachel Carley, *The Visual Dictionary of American Domestic Architecture* (New York: Henry Holt & Co., 1994), p. 186-187; Burden, p. 141. The following subcategories of porches and columns, doorways and windows, cornices contains, interior plan and elements, consists of information compiled from each of the previously listed sources.

⁶ Ed Lay, *Architecture of Jefferson Country: Charlottesville and Albemarle County, Virginia*, (Charlottesville: , 2000), p. 294.

⁷ Calder Loth, *The Virginia Landmarks Register*, (Charlottesville, 1999), p. 14, 19, 107

⁸ John E. Findling, *Chicago's Great World's Fairs* (Manchester: Manchester UP, 1994), p. 14.

⁹ David Watkin, *A History of Western Architecture* (London: Laurence King Publishing, 1996), p. 457.

¹⁰ Courtney Stuart, "Housing Kappa Sig: Headquarters for Controversy," *The Hook*, July 29, 2004.

¹¹ Charlottesville Daily Progress. Obituaries. 7/13/1943

¹² Richard Sidebottom, "Birdwood National Register of Historic Places Nomination." 10/23/2003

¹³ Charlottesville Daily Progress. Obituaries. 7/13/1943

¹⁴ Anne E. Peterson, *Hornblower & Marshall, architects* (Washington, DC: Preservation Press, 1978). Peterson quotes Edward W. Donn, Jr. *Architectural Reminiscences*. This resource has not been located.

¹⁵ Alan B. Slawson, *A History of the City of Washington: Its Men & Institutions* (Washington, DC: Washington Post Co., 1903), 305-306; *Washington Times* (Washington, DC), 28 January 1926, obituary, p.26.

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Stuart, Courtney. "Housing Kappa Sig: Headquarters for Controversy," *The Hook*, July 29, 2004.

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Geographical Data

Verbal Boundary Description

Kenridge, near Charlottesville, Virginia, is described as tax parcel 060K0-00-00-000A0. The property is described in the Albemarle County Land Records as "Kenridge" consisting of 1.79 acres, as recorded in Albemarle County Deed Book 3109:387 dated September 7, 2007.

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Boundary Justification

The boundaries for Kenridge at 2447 Ivy Road in Loudoun County, Virginia are described as the 1.79 acre property described in Albemarle County Deed Book 3109, page 387. The 1.79 acre parcel is a portion of the original parcel purchased by Hollis Reinhart in 1921. The Kenridge house has been associated with the current portion of the tract since its construction in 1922.

Photographs

The following information is common to all photographs:

Name: Kenridge

Location: Albemarle County, Virginia

VDHR File No.: 002-0919

Photographer: Gardiner Hallock, Arcadia Preservation, LLC

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Date of Photo: October 2007

Location of Negatives: Virginia Department of Historic Resources Archives, Richmond, Virginia.

Roll Number: 23737

VIEW OF: Context of South Elevation, looking North from entrance on Rt. 250

NEG. NO.: 23737/36

PHOTO: 1 of 14

VIEW OF: North Elevation looking SW

NEG. NO.: 23737/34

PHOTO: 2 of 14

VIEW OF: North Elevation, looking South

NEG. NO.: 23737/33

PHOTO: 3 of 14

VIEW OF: East Elevation, looking West

NEG. NO.: 23737/32

PHOTO: 4 of 14

VIEW OF: South Elevation, looking North

NEG. NO.: 23737/31

PHOTO: 5 of 14

VIEW OF: West and South Elevation looking NE

NEG. NO.: 23737/30

PHOTO: 6 of 14

VIEW OF: Interior – Hall looking South

NEG. NO.: 23737/29

PHOTO: 7 of 14

VIEW OF: Interior – Hall looking North

NEG. NO.: 23737/27

PHOTO: 8 of 14

VIEW OF: Interior – Living Room looking South

NEG. NO.: 23737/26

PHOTO: 9 of 14

VIEW OF: Interior – Dining Room looking NW

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NEG. NO.: 23737/24
PHOTO: 10 of 14

VIEW OF: Interior – Second floor master bedroom looking NW
NEG. NO.: 23737/21
PHOTO: 11 of 14

VIEW OF: Interior – Second floor bedroom looking NW
NEG. NO.: 23737/18
PHOTO: 12 of 14

VIEW OF: Detail of inset porch on North Elevation
NEG. NO.: 23737/10
PHOTO: 13 of 14

VIEW OF: Detail of dated collector box on downspout
NEG. NO.: 23737/9
PHOTO: 14 of 14